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## THE DECORATOR AND FURNISHER.

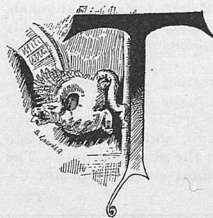
visitor was recently overheard confidentially explaining this to a less brilliant caller as meaning that the owner of the mansion had made his money by selling salve! Imagine a permanent advertisement wrought into the floors of a palatial home. "Far from the madding crowd" is a good inscription for smoking-room or sanctum, while the name is legion of those that would be appropriate in dining-room or hall, and the use of them cannot be too strongly recommended in the nursery, school and play-room, as helping to form the character at an early age.

How, for instance, could we impress the importance of promptness and punctuality so thoroughly as do these few words: "Time and tide wait for no man?" There was a clock that stood on the mantel of the children's room in the home of my early youth, which had the above inscription carved on the rosewood case; the word "time" was in an arched position over the clock face, and around the smaller pendulum glass, on which a tiny sea view was painted to give point to the motto, were carved the next two words, while across the bottom space ran the impressive phrase, "Wait for no man," and I know that even a hasty glance at that chronometer was enough to bring to mind any half-forgotten duty and to start the most dillitory on his way to school.

Another good plan is to decide upon a sentiment you wish to impress, and after drawing large plain letters on stiff cardboard to cut them out with a sharp knife and then use it as a stencil. Place it diagonally across the corner of the door when shut, and pass gilding over the openings; some of the letters by this arrangement will be on the door and some on the frame, the very oddity of the position constantly attracting attention to it will materially assist the object aimed at.

Quaint old Latin and French maxims are often introduced into the decoration of stained glass windows and transoms and in the jewel semi-circles which fill in the arches over doors, but I do not know of a place where they may be used with better effect than when employed to extend a silent cordiality to the occupant of the guest-chamber. On the narrow panelled space between the fireplace and mantel, of a room intended for this purpose in a handsome new house, are carved two little Latin words which express more to an appreciative visitor than yards of gush—"Tuum est"—it is yours—and if, as it is most likely to be the case, the friend arrives tired and weary after a day's journey, and drops into an easy chair in front of the blazing logs to take a short rest before going below stairs, what could give him such a sense of comfort as the forethought and hospitality expressed by that brief inscription? And if he be much of a traveller he will instantly think of gracious Spain, where the second sentence of his urban host was so sure to be "the house is yours, señor." If, though, he should mentally decide that there was a charm and warmth about the spoken words differing in kind and degree from those cut by the hand of an unsympathetic workman, he will at least have the grace to acknowledge that "half a loaf is better than no loaf," and hail with delight the first evidence of a courtesy that may in time cover us with "the invisible coat of good manners," as Emerson says.

All who wish their homes to exert a refining influence on those within and without can add much interest to prosy abodes by placing mottoes and inscriptions wherever a carefully handled lettering would improve and not mar. MARIAN V. DORSEY.



### SOME PRIVATE COLLECTORS.

BY A. CURTIS BOND.

HERE are many private persons in the city who have a hobby for small collections, and among the pieces gathered together there are often those difficult or impossible to duplicate, and to which is attached an interesting and unusual history.

We encountered a few days since one of these diminutive museums accumulated by a business man, and all contained in a six by nine room adjoining his office.

The hobby of this particular person is in Custom House purchases, acquiring articles that have been seized for non-payment of duty or for other reasons, and in consequence are exposed for sale to fall to some curio loving capitalist.

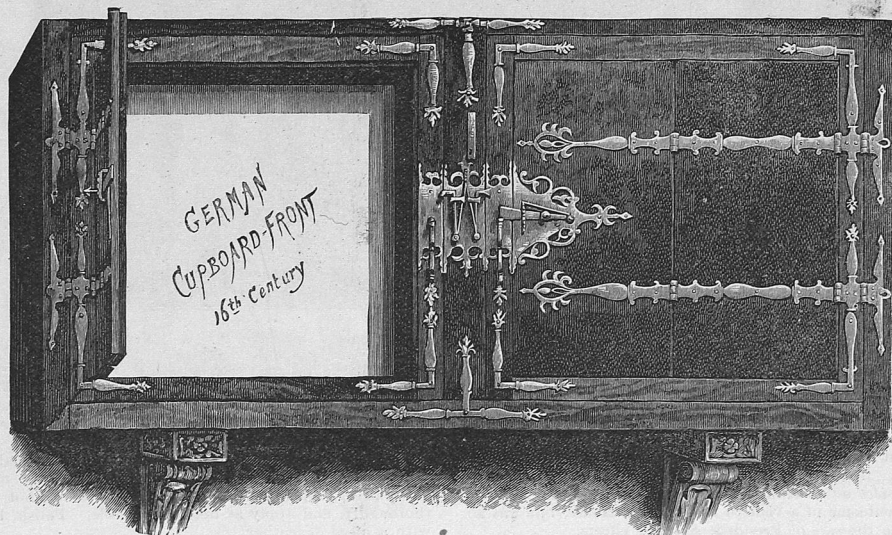
Standing upon a German Renaissance sideboard at one end of the small apartment is a bust in gold bronze of Diana, marked on the reverse "Hondon, 1767," and bearing the inscription on the base, "Grand Prix de Cannes." The workmanship is delicate and beautiful, while the pose, the carriage of the head, the shapely shoulders and the outline of the face all indicate the genius of the sculptor.

Directly alongside of this choice bit is a silver group representing a pigeon perched upon a rock with wings wide spread, and studying the action of a crab that crawls about the ground. The detail of the bird and the accessories is marvellous; every feather is marked, the natural peculiarities of the quills, the minutest particulars of the smallest essential are defined and positively marked. It is a remarkable production so far as photographic truthfulness to nature goes, and it is a master-piece of painstaking labor. It bears the name of Moigniez, as artist, and also the inscription, "Prix de Minaco."

A third member of the group is a statuette, full length, of a Circassian slave girl exposed for sale, and concealing her blushing face behind the protection of a shapely arm. The artist is unknown, but the ease of the posture, the graceful manner in which the girl poises, and the evidence of weight thrown upon one limb is natural and life like. This also is a well conceived and beautifully executed gem. An inscription, "Prix de la Condamnie."

Each of these three has upon it, in addition to the inscription already noted, another reading "Gagé par M. Edgar C. Murphy," and Mr. Murphy, unwilling to pay the duties or incur any expense to save the evidence of his prowess, permitted them unchallenged to fall into the possession of a stranger.

In acquiring property in this manner the ordinary frequently finds its way in with the noticeable, and so it has come about that a great gilt Persian jug covered with the well known scrolls and floral designs peculiar to this style. It is neat and strong, and upon its Indian stand of ebony in the form of elephant trunks supporting a top slab, it looks more valuable than



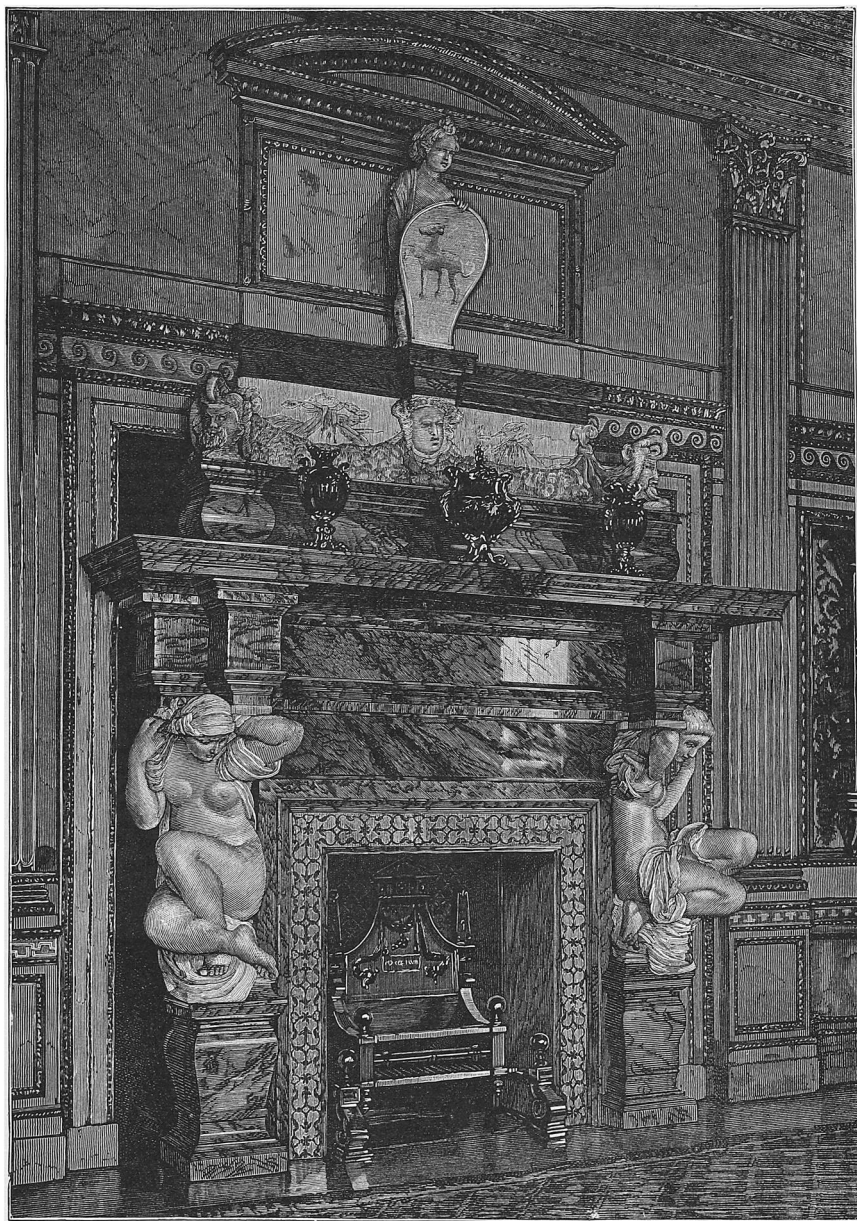
## THE DECORATOR AND FURNISHER

it really is. An Hungarian porcelain pitcher, from Funkierchen, is worthy of considerable attention, not only for its remarkably handsome workmanship, but for an attachment to it made on the order of a former order.

The pitcher has the long nozzle or stem suggestive of Persian ware; the handle corresponding in shape or form somewhat with the nozzle. The outer shell of the article is perforated, the perforation being done in elaborate design, and showing through the interstices the body of the river, or the pitcher proper. The decorative work upon the porcelain is most elaborate in fine de-

It is an unique and rich example of Italian faience, five feet tall, representative of a stony and precipitous mountain, over it clambering sundry small figures in light attire and Alpenstoks, graceful, lithsome creatures. These little personages are complete statuettes, standing free from all background and springing from the vase itself with action marked in every limb. The work is the product of Turin, it was exhibited at the Vienna Exposition, where it received the first prize, and later was presented to General Arthur.

Such are a few of the pieces in this private gallery, a gallery



MANTEL IN DORCHESTER HOUSE, ENGLAND.

tail, and in the carrying out of the ideas that give a key-note for the finish of such pieces.

An oil head of a girl, a blonde, with a theatre hat and a sweet, innocent face, and its companion piece a brunette wearing a brilliant necklace bearing an enormous ruby, both signed by R. Gindl.

But the *pièce de resistance*, the *chef d'oeuvre* of the exhibit was not the outcome of a visit to the Custom House, but was a purchase from the sale of President Arthur's effects.

so small that one can barely turn about, and yet embracing many thousands in value. It is but a single instance of the many scattered through the city like it in purpose and obscurity.

A VERY fine deep yellow shade may be given to oak by mixing three ounces of tallow, three-fourths of an ounce of wax, and one pint of turpentine. Melt it in a kettle of hot water, mix thoroughly, and apply as hot as possible. Polish by rubbing with a piece of leather.